
OUR NEEDS AND OPPORTUNITIES IN THE INDUSTRIAL ARTS

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to the designing of jewelry. He has been the foremost exponent of the arts and crafts movement in America. Although falling under the spell of the oriental craftsmen, he has been able to borrow something of their spirit without becoming a copyist. This independence and originality are to be found in the forms of his work as well as in the designs wrought upon them. Mr. Tiffany has also done much in textile designing in order to obtain rugs and hangings which should harmonize with certain given interiors. His latest work has been largely decorative schemes in mosaics. His knowledge of glass and his color sense have developed this art in an entirely new direction.

It is not the purpose of this article to describe the various activities of Mr. Tiffany's career, but merely to point out the ground covered and the influence that his technical accomplishment must necessarily exert over the group of students who will be assembled at Laurelton. He has always stood for the freedom of the imagination as against the overworked formulae and the "styles" which so hamper many of our present craftsmen. While there is nothing in the organization of the Foundation intended to perpetuate Mr. Tiffany's own peculiar artistic style, it is hoped that the students will remain true to the ideals of individuality which he has always maintained throughout his artistic endeavor.

OUR NEEDS AND OPPORTUNITIES IN THE INDUSTRIAL ARTS*

BY JAMES PARTON HANEY

Director of Art in High Schools, New York City

THE war has been a great promoter of change. Many things have been altered and many more are to be. Among the latter will surely appear the art teaching of the public schools. All realize that the present conditions spell mutation. But what form is it to take? What is the change to be?

The art teaching of our schools has never been on a firm foundation. Our teachers have never agreed as to what they were to teach. The past has therefore seen many different standards. Some have advocated the teaching of drawing as discipline of hand and eye; others have stressed technique; and others still have urged the subject as a means of stimulating appreciation, of training in taste. Small wonder then that the effort of over fifty years has not seen art placed upon a firm foundation, and that in many quarters it is still regarded as an appendix to the course of study—a frill tucked into

the school's work by enthusiasts who, touched by the aesthetic fever themselves, would seek to communicate it to others and thus make artists of the many.

Now come forces affecting the fundamental principles of the curriculum. These can not fail to act upon art teaching as on other teaching. The war has brought many economic questions to the fore. Thousands have been forced to read and think of trade relationships and trade opportunities. Thousands who have hitherto thought of education locally and casually have come to see in it something of its national significance. The note of practicality is being sounded with increasing insistence, and teachers who have pled for their subject because of its cultural value are being asked to show how the knowledge they would give connects itself with the life and work of a nation which must in myriad channels meet the work of peoples of other nations.

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The country, through the shock of war, the conscription of its citizens, and the mobilization of its industries, has perforce been through a process of national stock-taking. It has appraised its resources and found many of them marvellously rich. But not all. On the educational side there have been discovered serious shortcomings, and a comparison of methods at home and abroad has forced the conclusion that an industrial nation which is to play its part must look to the economics of its school system as well as to the economics of its trade relations.

All this means that every aspect of school room study is to be brought under revision, and one of these aspects is the subject of art. Its advocates must see to their specialty and reconsider its teaching.

THE STUDIO TRADITION

Our ideas and ideals of art have largely been shaped by painter and sculptor. For years we have been taught to think of art in terms of paint and clay. There has thus arisen through the schools and throughout the nation what may be termed the studio tradition. This conceives of art as something which deals with representation in graphic or glyptic form. It talks of art as if its principles were limited to paintings and statues and by implication belittles other forms, or slightly refers to them as the minor arts or the industrial arts.

Our art teachers have been trained in the studio tradition. They have been born to it, and it has vitally affected their point of view. They have been taught to think that the arts of representation are "fine arts," and have a superior dignity attached to them. Their teaching has reflected this interest. With little insight into the importance and industrial value of design, they have formulated drawing courses and taught them in terms of the painter's atelier. The pictorial side of art has been stressed and its relation to industry largely ignored. This has been against the success of the instruction. The studio tradition has been a bad foundation on which to build. It

has given a wrong slant to the thinking of all who have come under its spell.

As an industrial nation we need above all to see art as a practical thing; not as something removed from us, but as something intimately related to our needs. A training that makes us think of art only in terms of pictures or sculpture, estops us from thinking of it as something which enters closely into everyday questions of dress and house decoration, into shop-keeping, manufacturing, advertising and civic betterment. Any form of art training based on the studio tradition systematically leads us away from the needs of our surroundings. More than this, it gives us a power of expression of far less value than one which deals with line, form and color, in practical decoration. It warps the judgment of our young people, and moves many who are needed in the field of the industrial arts to crowd into the already crowded studios of picture makers.

All this is not to say that representation, as representation, is not to be taught. That were a foolish statement—for it is agreed that training in the elements of drawing must be given. The point does not lie here. The question is, what shall be the purpose of our instruction? What shall form the principles back of our class-room lessons with which all of our practice must square? Here it is held that, as an industrial nation, we are vitally concerned in an art closely related to our needs. This is the art of decoration, constructive and applied. Representation is but a means to an end, and the foundation of our course should be laid upon the principles of design. These should be offered to the pupil, practically from the first years in school that the practice may become habitual of thinking and seeing questions of art in terms of decoration—in terms that is, of things which we must make and use. To make plain the reasons for this belief this article is written.

POST-WAR CONDITIONS

Post-war conditions are to see great trade expansion. The close of every war

in the past has seen an effort on the part of the contestants to recoup their losses and reestablish their industries. There has always been, too, a rush for the luxuries denied during the conflict. In the immediate future, therefore, we may look for a widespread effort on the part of every nation engaged in the war to promote trade through every channel, and coincidentally a world-wide demand for art's products.

Evidence is not wanting to show that long before the recent contest ceased means to this economic recrudescence were being considered by those who were our allies in the struggle, but are our competitors in trade. Particularly did France, whose industrial arts are her very life-blood, seek to keep these alive. While the sound of German guns could be heard in Paris, even while shells were bursting in her streets, her authorities busied themselves in collecting and exhibiting the work in design done in her public schools. In both France and England industrial art campaigns of wide-reaching importance are now being planned, while Germany may be counted upon to organize to the limit of her ability the scores of institutions in which, before the war, she had trained her artist-artisans. Only we appear as yet indifferent. But as has been noted, this indifference is deceptive. The power of economic pressure is behind us, as behind our erstwhile friends and enemies. That power will surely be effective in forcing our educational authorities to take cognizance of the part this country must play in the great markets where the world's trade is to be sought.

Our earlier history is one of commercial development—we had few infant industries, but trading and counting houses galore. The typewriter and adding machine were unknown, and business looked to the schools for those who could write well, keep books and cast accounts. The industrial arts relied on apprenticeships to train their artisans, and when designers were needed employed talent trained in foreign studios.

As our industries developed the ap-

prenticeship system declined. Our manufacturers thus turned more and more to the schools for aid. Increasing demands were made for an education which would give practice in skill of hand. Thus came manual training. This was admitted grudgingly by the school faculty on "educational grounds," but has yielded more and more to economic stress and taken more and more the form of industrial training. Now the pressure is taking a new form. We long borrowed our designers from abroad. These were workers trained in state-supported industrial art schools. But the war has put an end to this. Foreign states have lost great numbers of their talented designers and those who remain are imperatively needed in the process of reconstruction. It is highly probable that we shall never again be able to rely upon these schools for their graduates whom we have previously employed in such numbers.

Meanwhile, our need for well-schooled designers has multiplied.

We have the talent, but it is untrained. There will surely arise, therefore, a demand that we take pattern by foreign example and develop in well-equipped schools those gifted with an eye for line and color. But the establishment of these schools will not in itself guarantee students. The talent which we have has not hitherto been eager for this training, nor will it be until the system of art teaching given in the public schools turns the minds of many to the part art plays in daily life, and thus raises public opinion of the industrial arts.

Only thus will the talented be steered toward industry; and only thus will those who now seek the studios of schools of painting be led instead to seek schools of design. This will not be a local but a national change, yet there are many signs to show that it is coming, and as it comes the art teaching of our public schools will surely see itself reshaped to meet this new need. Our course of study is not, in last analysis, made in the school room; rather its broad principles are shaped in the work rooms of the world.

ART FOR USE

Many advantages accrue from any plan which teaches art in its application to industry. Taught as drill, drawing appeals to few; taught that the product, in the form of decoration, may beautify things which are to be used, its value is apparent to all. Every lesson gains point in the very fact that from the commonest cretonne to the rarest silk; from the cheapest teaspoon to the most costly service, each object gains its chief charm from the beauty of its design.

The very multiplication of these appeals helps drive the lesson in. Every home can be shown to be a place where art is "at work"—and more than this, every individual can be shown to be an artist, in the sense that he must employ daily the principles of design in line and form and color in a score of different ways. The pictures hung upon the wall form a pattern, the objects on the mantle piece another. Every room is, in one sense, only a big design, and, likewise, every shop window. Our clothes, dresses, hats, ribbons and jewelry may harmonize or they may not, for not everyone has taste. But the chooser of hat, gown and tie, must exercise some form of choice in the selection, and must, more or less consciously seek to produce in the combination a pleasing result. This very effort at choice is the foundation of all lessons in taste, for taste is but discrimination developed through much careful choosing. And the effort at combination is at the foundation of all design, for design is only the happy relation of lines and masses, lights and darks, hues and intensities of color.

To say, therefore, that a person is well dressed is to say, in other fashion, that the design produced is good. To say that a house is well decorated is to assert the same fact in another phrase. The well-arranged shop window, the beautiful park, the striking façade of some great cathedral are all designs and are all based upon the same principles which underlie the making of an attractive poster or a well-spaced letter-head.

The statement, then, that each in his

way is an artist is not far fetched, for each must design in some fashion daily. Many to be sure are ignorant of the first principles of the art they unconsciously practice, and many in consequence make woeful errors in the designs they create. The point, however, lies in the fact that they *do* create—the designs are theirs no matter how bad they be. And right here lies the significance of any teaching which can bring its lessons so closely home. No appeal is quite as keen as one that touches our persons. Everyone likes to be thought of good taste and is anxious to learn the secret. A study which reveals this secret can never appear as "a frill." Its interest is too widespread, its application too immediate.

Further than this, it can be shown to the business man that everything which serves to raise the taste of the public serves also to create a demand for finer things. To affect the public most surely it must be taught young. Once this fact is seen, it is evident that in our teaching of art in the public schools, as something "for use" lies the most certain method of raising the standards of taste for the entire community. This means better markets and more intelligent purchasers.

Here then is a method for achieving a most desirable end—that of placing the great force of the business community solidly behind the teaching. Hitherto this force has been negative and apathetic, at times, even hostile. It can be made friendly, cooperative and helpful in a hundred ways through prizes, scholarships, exhibitions and aids to talented graduates. Art for art's sake means nothing to the man of affairs. Art for use has a significance he can understand and a purpose he is prepared to commend and to promote.

TRAINING THE MANY AND THE FEW

In the class room the teaching of art primarily as industrial design has a double advantage. It serves equally as a desirable approach to the great mass of pupils with but little talent, and to the few who have latent in them, the power of becoming skilled craftsmen.

To the many the study of design opens the simplest and most attractive path to lessons which deal with the art which they see about them. These pupils are gifted with but moderate ability, and can have their power to see and to draw developed only along limited lines. But they can have their power of appreciation vastly strengthened by their effort to create good decoration. In that effort they are constantly called upon to contrast forms good and bad. It is this training of judgment which makes for discrimination.

Thus, the art to be taught to the many is never to be reckoned in terms of technique, but always in terms of taste. By its teaching they are to be made aesthetically reactive to their surroundings. This means that they are to learn through efforts to decorate simple articles of dress, to design simple constructed forms, and to develop well-planned signs and posters, that all about them art appears. And further, they are to learn how far in these divers forms it has followed the principles of sound decoration—where, in other words, it is good and where bad.

This form of teaching seeks to develop appreciation, not by talking about it, but through the endeavor to create design in motifs and patterns fit and well-adapted to the objects decorated. Beauty, through such lessons, is seen to be no abstract thing, no illusive quality about which the teacher rhapsodizes, but a rise in their own power of response to what is fine in line, form and color. This is art teaching which the many can understand. It is art in use.

Every great group of pupils sees, however, a small number who are gifted beyond their mates. These, as against "the many," we may term "the few." They are the pupils of talent who can be trained to powers of original expression, valuable not only to themselves, but to the country at large. In our present crisis we need their talent urgently.

For "the few" industrial design is the most effective means of directing their talent toward the field in which it can be

turned to greatest advantage. The effort should be to discover their ability early in their high school career, for they are of the type of student that squares with difficulty with the formal school curriculum. They love to draw, to design and work in color, but in the "atics" and the "ologies" they learn indifferently well. Under direction they can rapidly be taken forward in their specialty. They will work at it long and well. But obliged to fit into scholastic grooves which deny their talent opportunity for expression, they chafe and gird at school and early seek to escape its bondage.

For the talented, therefore, the study of industrial design offers a way out. Their talent once discovered, means should be found for fostering it through special courses and opportunity for advanced study. The aim should be to keep them under the influence of the school as long as possible—to develop in them a power of concentrated application (as valuable in their specialty as in any other), and later, to forward them to professional schools where their talent may be trained to its greatest effectiveness.

THE ART SCHOOLS WE NEED

This question of the further training of the talented is one which concerns the country deeply. Where shall they be trained and how? Foreign states have long since answered it by establishing, with state aid, great systems of industrial art schools which offer elaborate schemes of instruction. These countries have, more than two generations since, learned the lesson which we have still to learn, that a system of industrial art teaching is a state investment from which the country draws large dividends. Every effort is therefore made by these states to foster the skill of the talented. They are thoroughly grounded through preliminary courses in drawing, color and design, and are then passed on to advanced work with a view to fitting them as designers in particular industries. Four, five, and even six years are given to this training, and many means

are employed, through prizes and scholarships to stimulate each student to persevere in the perfection of his performance.

Besides the advanced courses of the general industrial art school, special schools of a type practically unknown in this country, have been developed to meet the needs of special industries: for textile designers, for lithographers, printers, potters, jewelers, lace-makers, carvers, and the like. These schools offer the mechanics of each industry in connection with the teaching of its art. They are varied in kind, but are identical in their theory that the art taught shall be in immediate relation to its industry, and that the designer shall learn, not only the aesthetics of this work, but the practical application of his pattern, on press, or stone, on loom, or roller. These are the schools which, now that the war is over, are bending themselves to the task of furnishing the industries of France, England, Belgium and Italy, of Germany and of Austria, with those who are to beautify their products that they may draw trade in the markets of the world.

OUR NEEDS AND OPPORTUNITIES

It is only when one views broadly the attitude of foreign nations toward this question of the industrial arts, that realization can come of how far we are behind in our country. Never did greater opportunities present themselves, and never were our needs more patent than they are at present. Education with us has been a state, not a national function. This means that it has been local in its aims and ideals. Whole sections of the country have suffered woefully from the poverty, narrowness, or indifference of local communities. This was made evident with startling clearness when the drafts of men gathered for our recent armies were examined. An amazing, even alarming number, were found to be illiterate; alarming because the chief strength of a democracy must lie in the intelligence of its citizens, who, through their votes, decide its policies. How, in these troubled times, shall any voter gain

even the slightest foundation for judgment who can not read.

States which have not yet reached the point of assuring to their citizens the ability to read and write can scarcely be expected to have concerned themselves with a question of education as highly specialized as that of industrial art. Small wonder then that only two or three of the entire Union have given any support to industrial art schools, and that private initiative has for the greater part carried on what limited opportunities now offer to this training. Small wonder, either, that with our twisted views toward art education in the public schools even these private industrial art schools see no crowds of students at their doors demanding instruction.

Here we have a fair and unexaggerated picture. A great industrial nation without an industrial art; a great nation with untold wealth in the talent of its children, seeking to play a part in international commerce, yet indifferent to the fact that in this competition it must offer its goods in comparison with those designed by craftsmen skilled through long years of intensive training—must offer them in competition with nations who believe fundamentally in this training and stand back of their art schools determined to foster and to further them in every way possible.

How curious our blindness seems when one surveys the field. We stand one of the richest nations on the globe. Our resources, despite the drains made by the war, show scarce a sign of strain. Our peoples are eager to enjoy again the luxuries denied them for a space. Our merchant trade is anxious to meet our huge demands for everything that art can beautify in any way or form. Yet the prime essential to this production we ignore.

In the past we have bought lavishly of foreign manufacturers. Our shops have been filled with silks and jewels, ceramics and laces made abroad. Our wealth has gone to support innumerable industries in distant lands. Need this have been? We have had the talent, we

have had the wealth and creative ingenuity. We have had the organizing and business ability. Why, then, with our manifest desire for things made beautiful by design have we not produced them ourselves? Why has the reward for art's embellishment not flowed into the hands of our own craftsmen? The answer is simple. We have had the talent, but it has not been trained.

Grant then that we have erred in our shortsightedness, need we go on wasting opportunities to mend our ways? The world aches to get back again into the paths of peace. Old trade channels are to be reopened and new ones established. With our vast industrial machinery we are in a position to meet manifold demands, both from our own peoples and from foreign states which have suffered through the war's wreckage. At our very doors lies South America with fast growing markets for all things which touch the arts. Can we not supply these, and aid our own industries in the effort? Yes, if only we were prepared. The opportunities offer, but we are not ready to take advantage of them. As a country we need to be awakened to our needs. They stare us in the face—have, indeed, stared us long, but we have not had the eyes to see them.

TWO LESSONS OF THE WAR

The great lessons of the war are many, but prominent among them stand out the value of education and cooperation. In one sense these appear as the lessons we have had to learn. Their application in what may be termed the industry of the war was repeated for us in endlessly multiplied forms. And for our problem in the arts they offer the most direct solution. Nothing in the war was accomplished until the meaning of the struggle and the meaning of cooperation were driven home. Nothing in the development of the arts will be until the same meanings are made plain.

Our competitors have learned these lessons and are bringing all available forces to bear. We must do the same. They have advertised their arts nationally. So must we. They have fostered them

through scholarships, prizes, exhibitions, national competitions and awards. So must we. They have drawn to their support manufacturers, merchants, commercial, social and industrial organizations. So, again, must we. We need, in other words, a nation-wide propaganda that we may readjust our national viewpoint, and bring into joint action all the forces which can serve to carry forward a nation-wide campaign.

The whole question is one of practical patriotism. Many must be enlisted. It is a problem which will require hard work in its solution; no giving of "three cheers for art" aids a bit. It is not emotion we need, but service. We have talent, but we haven't conserved it. We have many forces which can be brought to bear, but we haven't coordinated them. We need united effort to this end; we need to mobilize to aid the arts.

Mobilization is an easy term to use, but a large order to execute. It means bringing the agencies which should aid to a realization that we need industrial art, that we haven't made more than a bare beginning toward its development, and—more than anything else—that if we are to develop it, we must have a union of all the forces in the community which can help shape public opinion and bring about legislative action. What may be termed our national fear of art makes our great organizations timid of approach. Each urges that some other be what physicists call the activating agent. Boards of trade feel that manufacturers should take the initiative, and manufacturers urge that women's clubs and libraries are really the factors most necessary. All, however, agree that if anything educational is wrong the schools must set it right.

Here is the hitch. The schools in the end must doubtless do the teaching, but the needed changes in the public school curriculum and the needed special schools can not come into existence until there has been wide publicity given to their need and the public has been prepared to demand them.

Any propaganda for the arts must, in

other words, be a general propaganda. No single force can accomplish the desired end. But the art teachers of the country, being closest to the problem, can aid immensely. Their own future and the stabilizing of their subject depends upon the result. They can not of their own instance bring it about, but they can help to interest and enlighten merchants and manufacturers, they can approach chambers of commerce and boards of trade, they can induce art societies and women's clubs to lend their aid, and can, through their own organizations and the larger educational associations, bring influence to bear upon the press. All this means publicity and the education of the public.

All the forces named will have to aid if there is to be any significant advance. Mobilization bears with it the idea of an enforced welding of many agents that they may be made one conscious force. But in the mobilization in aid of the arts there can be nothing of duress. The co-operation must be voluntary and can only be based on a realization by all who are enlisted in the movement that the service is necessary. Hence, upon this necessity there must be unrelenting emphasis. What is sought is a national change in point of view.

Once the patriotic significance of such a propaganda becomes understood, there is little doubt of the result. We need to be given faith in ourselves. So long we have been educated to think that the work of the foreign designer is superior to anything which we ourselves can produce that there must be much effort to show that it is only our indifference and not our own incapacity that stands in the way of the training of our talent.

Our government has already taken action which will, through the Smith-Hughes Bill, lend aid to states that wish to further industrial education. Art can be shown to be a most important phase of such education and national aid can thus be invoked to assist in the establishment of industrial art schools. Here is help to be had for the asking. But local legislators must do the asking and must

be shown the need of more money for more schools.

WHAT WE WON IN THE WAR.

Inherent in this whole issue is a question of national pride. The nation's self-consciousness has been mightily moved by the war. We have shown a capacity for united service which has both amazed and moved us. We feel more a people, and as a people capable of doing things together. We have seen more clearly than ever before our mutual dependency—industry upon industry, state upon state. There has dawned upon us a conception of a bigger and more perfect union. If united in war we could do so much and in so short a time, how much more might we not accomplish united in peace and with long and fruitful years before us.

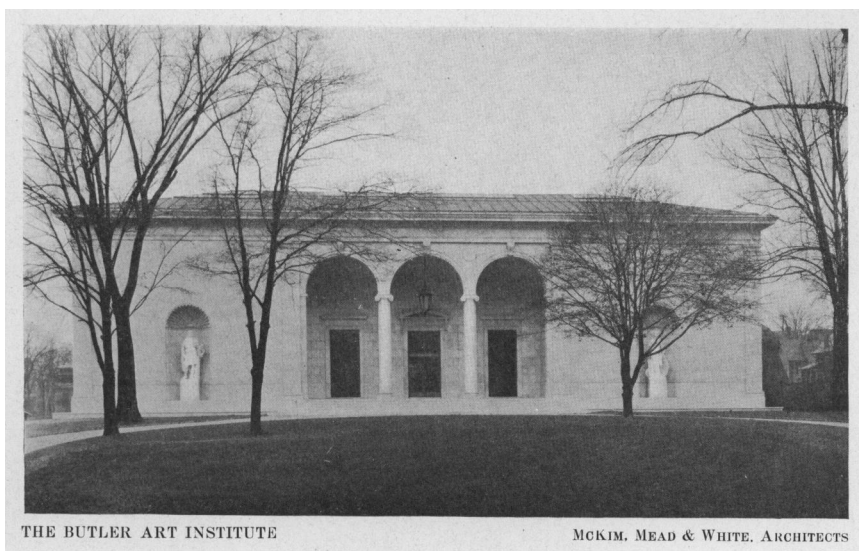
As Americans, we like to think ourselves practical, but beyond our worship of the real there has ever been a higher, finer thing, a faith in ideals which confounds our practicality with its keener and serener vision. In this idealism there lies the hope of democracy, for without vision no people shall survive. We went into the war to defend a cause. We asked no more than victory for that cause, but we gained much more. We have come out seeing our ideals strengthened, our capacity for mutual service multiplied, our consciousness of power more deeply felt. We have seen that dread word "efficiency" spelled a new way, not as the enforced efficiency of the militarist, nor the statistical efficiency of the business engineer, but rather as the efficiency of myriad minds all stirred by a common impulse to show what the American spirit could do.

We see ourselves emerged from the war with new grown stature. But will the vision last? Will the consciousness of power through united effort stay with us or will it fade into the panegyrics of the platform and the self-sufficiency of post-prandial addresses. It surely will if it is not exercised. There is no salvation without faith, and no faith, which is worth anything, without works. If our

glimpse of a stronger and more perfect state is to be realized, if our mental picture of national industries more sufficient to national needs is to come to pass, then there will have to be expression of our vision in effort.

This is the lesson of our needs and opportunities in the arts. Our opportunities are plain—our needs, if anything, are plainer. We have as teachers a duty to ourselves, our profession and our country.

That duty is to preach these needs and opportunities, to preach our errors and the way to correct them; above all, to preach the lessons of the war in their spiritual form as well as their industrial significance. The war is won. We have shared in the winning. Much shall the country profit if we can make the meaning of that winning plain. It is ours to urge the new admonition as oft as the old: Victory has come—don't waste it!



THE BUTLER ART INSTITUTE

MCKIM, MEAD & WHITE, ARCHITECTS

A NEW ART MUSEUM

THE BUTLER ART INSTITUTE, YOUNGSTOWN, OHIO.

A BEAUTIFUL new art museum, or gallery, has recently come into existence. It was built and is owned by Mr. J. G. Butler, Jr., of Youngstown, Ohio, and is purposed for the benefit of the people of that city and those who are fortunate enough to be passing that way. Inscribed above the entrance are the words "Pro Bono Publico" (For The Public Good) and the triple arched entrance porch has a welcoming aspect.

The building was designed by McKim, Mead and White. It is built of Georgia

marble in the style of the early Italian Renaissance. The main façade is 120 feet long and 35 feet high. The central portico, which is its chief feature, is vaulted in colored terra cotta, the cross ribs are of cream white and the field of a rich dark blue.

On either side of the portico are niches containing statues of Apollo and Minerva by J. Massey Rhind. At the intersection of the two lateral vaults are bas relief portraits of Cardinal Guliano Della Rovere, later Pope Julius the second, and